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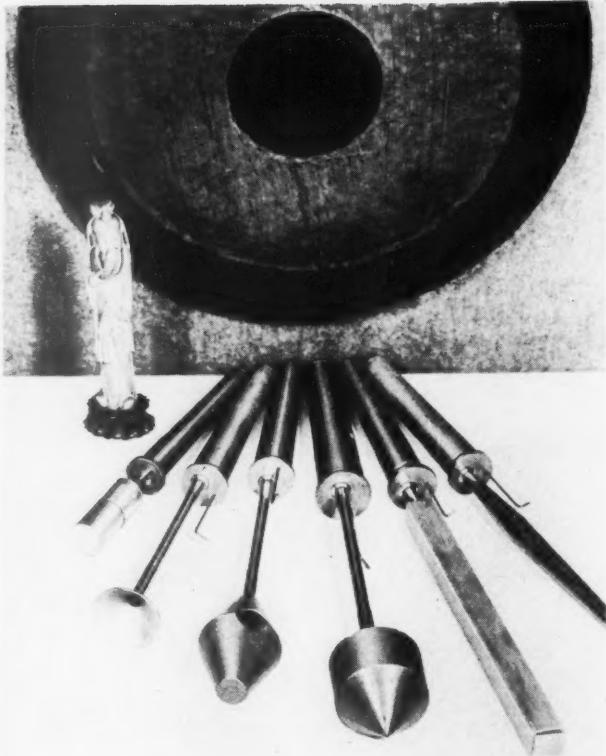
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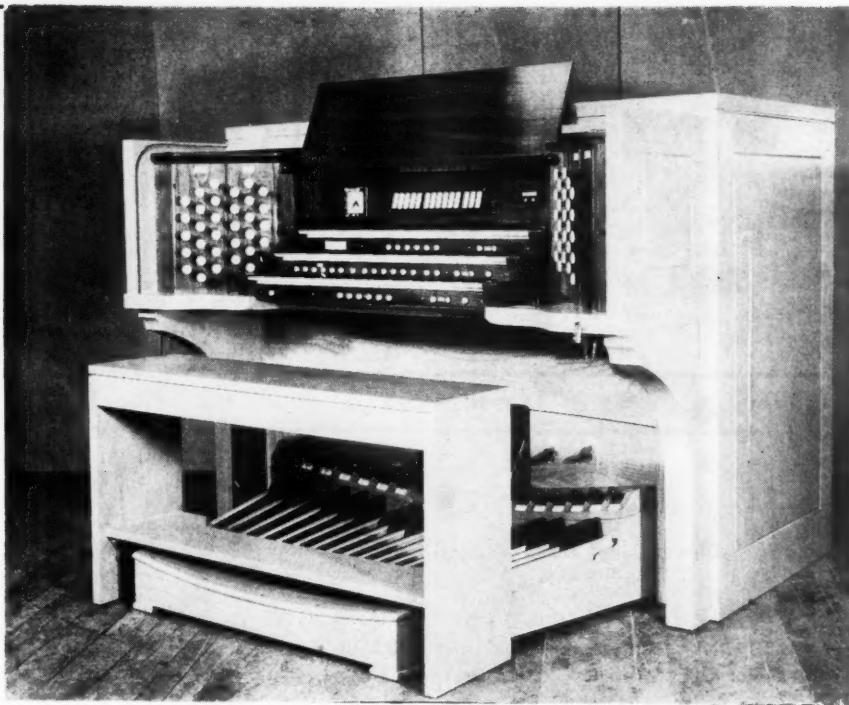
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The rear gallery installation of the organ by the Aeolian-Skinner
Organ Company, Inc., is described on page 87.

The American Organist

Summer Schools for Organists

William A. Goldsworthy



A HANDICAP like that of a sore thumb, for many a young or inexperienced organist, is the stark realization that he or she is woefully inadequate for the performance of the dearly loved organ and choir work. Yet the past years have produced more and more summer camps, schools, institutes, semesters, all designed (or so they are advertised) to meet this need.

Do they, or do they not, serve the purpose?

When our editor suggested we tackle the problem, we were a bit non-plussed, having had but little acquaintance with it. True, we had been present at one or two master classes, where the virtuoso had given a few of his pet ideas as to phrasings, practice, suggesting a little registration, and attempting to answer some inane questions; neither we, nor the others present (this perhaps including the master himself) seemed to find over-much satisfaction in the session. Like Rastus, the possum had been on our fingers and lips, but the stomach was still empty.

In our quandary, we have called for short, definite opinions and data from such authorities as Coke-Jephcott, Clokey, Dunham, Ellsasser, Mader, Spelman, Bitgood, and others. They replied frankly, and we shall make our comments a synthesis of their opinions. We refrain from attaching names to opinions, however, for we do not wish to spoil any perfect friendships.

Oddly enough (or is it?), each writer was an enthusiast for certain aspects of the work, but had little praise for what others acclaimed. Our solid musicians could not thrill about sitting on the bank of a lake at sunset, singing hymns and glees, getting out of it a deep experience while fighting off mosquitos; the other group could get no help for their work in a small church, by listening to an hour lecture on the different methods of playing Bach ornamentations. But as one of our friends has commented: that's what makes horse racing.

Now to our mutton; and these are direct quotations:

1) "The general reaction to these [summer schools] has been that they are worth while. Master-teachers have cooperated beautifully, and have made a great effort to present in a well organized form their philosophies about organ playing.

"Most of the sessions have been analytical in procedure. General principles rather than details. Not a great deal of playing by the students themselves. Some demonstra-

tions by the teacher, but mainly to illustrate some point. These sessions would run about 9 till 12, and from 1 to 3. Coffee break in the morning.

"In addition we have had other items provided by some of the other faculty members. Lectures, or short programs played from 8 till 9 in the morning. At 3:30 in the afternoon more lectures, or maybe a round table. Full scale concerts or lectures in the evening."

2) And this one is exclusively Episcopalian. "Here are a few thoughts on the work at our workshop. An excellent group of choir-boys is provided. The students provide the alto, tenor and bass sections of the choir. The week I was there we prepared and put on full Choral Matins followed by a High Celebration of the Holy Communion. Everything was sung. During the course of the week, there was a lecture on Boy Choir Training and General Church Music. As the boys were in attendance at all times, all kinds of problems could be dealt with practically.

"Students had the opportunity of hearing first rate organ playing, and they sang through quantities of church music under inspiring leadership. AGO examinations, Boy Choir Training, and Chanting had daily consideration.

"My feeling about summer schools is that they are immensely valuable. Students exposing themselves to the programs outlined above cannot fail to get a big lift for their winter's work."

3) "A short master class of several days or a week is good—if the attenders are prepared to profit by what the teacher has to offer. Some organists of little background are not able to profit by suggestions of the teachers. Money spent with a good organ teacher over a period of time is a better investment.

"For a well-trained organist it is fine to attend such places as organ institutes, hear other good players, and increase their repertoire and their knowledge of style. We had a great recitalist here for one week. He was a source of inspiration to our students, but most of the outsiders who came for the week profited but little, I thought. They did not even know how to deal with repeated notes.

"My conclusions are that nothing takes the place of a long period of study with a competent teacher. Twenty lessons with a good teacher are better than five hours spent with a great name."

4) "My experience with summer courses has been of the

highest type—especially when the sessions are held at the end of summer rather than at the beginning. I find that classes and instruction in late June and early July show the participants tired from their year's work and more inclined to rest than to gather information. On the other hand, when the sessions are held in late summer, auditors are rested after their vacations and are eager to assimilate knowledge and information for the task of the new Church Year before them.

"One main fault I find with most summer schools is that they are directed mainly by a group of people who have absolutely no conception of what the average organist or choir conductor needs or the problems they face in the small church. Teaching such things as Messaien and Sowerby—and I have seen this done—may inflate the ego of the instructor, but with only rare exceptions does it prove useful to those who have spent valuable time and money in improving their church programs, no matter how small."

The next is a little more critical. 5) "Summer schools are a device for giving educational opportunities for (a) advanced study at graduate level; (b) working for graduate or bachelor degrees; (c) a nice vacation with a minimum of study, and plenty of fun as generally provided to draw students. These are legitimate purposes. To lure more clients, there are an increasing number of special projects to interest more people, sometimes excellent, but often superficial.

"As to so-called master classes and clinics, the people attending are generally unable to do much more than listen, and do not absorb much of it. Afterward, at home, they brag of what they did. Even some of the more advanced institutes are largely of this character.

"There is a complete lack of pupils who can really play. A choral class under the direction of a famous conductor had three entries. Accordingly the class was thrown open to all comers. Lack of preparation is very evident. The gist of the matter is: genuine summer sessions are quite proper under first class auspices. Mostly they are money makers. I include a few quotes from pupils at one session. 'The week was perfect.' (In what way was not stated.) 'I never learned so much, I never ate so much, I never laughed so much.' (One wonders which superlative was the most important.) This one is better: 'Musically it was the greatest gift I have received.' (This student knew what she went after.)"

6) "Schools will make possible private lessons for students with faculty, charging an established price agreed on ahead of time, of which a percentage goes to the school and the rest to the individual faculty members. Teachers thus giving private lessons usually realize, and try to get their students to realize, that two or three lessons in a few days' time, with little or no background, cannot possibly do more than to introduce the subject and a method of work to the student. On the other hand, an advanced student with considerable skill and background can gain much from a few hours' instruction with a good teacher, and such can influence his entire style for years to come.

"These short term courses are doing one thing that should have great influence on the quality of worship music in many smaller churches. Qualified musicians who have skills, but no background in church music, can catch up in a short time on some phases of music in worship and thus greatly improve the quality of music on their programs. A person with conservatory or school music background does not necessarily have the best taste in church music, and a bit of guidance here can be far reaching. By the same token vocal soloists who have not directed before can be introduced to the art of conducting and through repertoire sessions they can be far less in the dark about planning a church music program. Through these

courses a person may acquire knowledge of specialized books that he can study by himself at home. The professional and graduate school in church music can rather nicely take care of the large church that can pay a person a full time salary in music. It is the smaller church that can often benefit most from the summer institute by helping a musician who is already skilled in acquiring more knowledge in this particular phase of music so necessary to planning really worthy and adequate and suitable music for worship."

NOW for our conclusions. There are all types of summer courses. At the top are those having serious, well-rounded teachers for each department, facilities for practice, and providing personal attention for the student. There are few of this type. And only serious students (these are few) should attend. It is a significant commentary that these courses are poorly attended, and even here the majority of those enrolled are only auditors. (These are they that the Good Book calls "hearers of the word," and seed falls on barren ground.)

At the other extreme are the camp-meeting type, those whose primary purpose is to stimulate the hearers; one might term them the musical evangelists. The great event of the day is the gathering together out of doors, for the evening service, with prayers, talks, hymns, and Mizpah benedictions—all laudable, but one wonders how much musical growth has been accomplished at the end of two weeks. If you go for companionship, emotional experience, then these should be your type; and for them, naturally, one needs no advance preparation.

In between are a few courses which inspire musically and where individual preparation is required.

Our personal complaint is that the two weak points in service playing, improvisation, and modulation, get practically no attention. Two weeks with a good teacher of these tremendously important subjects, would be of more use than a dozen master classes. When we hear a fine organist reduce his instrument to the Aeoline, fool around for a measure or two, and then come up in a new key, we lose either our temper or our breakfast.

If we were to suggest, our recommendation would be this: no matter to what place you go, prepare yourself for it. Learn one or two good pieces, and be willing, yes, eager, to play your material in class. You will find the criticisms of your fellow students to be as valuable at times as those of the teacher. Also, playing before your peers does something for your morale.

Do not ask foolish questions. If you don't know what a Nasard is, look it up, go miles to see and hear one; but know something of the organ make-up in advance. Read up on liturgy, even though you play in an Evangelical church. In these churches, the poor attempts at liturgy are the result of ignorance in the matter.

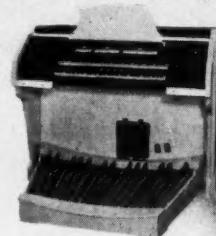
These, and other considerations, should be the occupation of your spare time for three months before attending any course. As to private lessons while there, we can only repeat the advice of a fine organ teacher quoted above: "Twenty lessons with a good teacher are better than five hours spent with a great name."

Choose carefully what course you wish, regardless of names; then prepare for it. You will get out of any study just what you put into it. Like a good savings bank, it will pay a small interest, but your principal will be solid and safe.

If summer schools are money-making schemes, that's all right with me. The servant is worthy of his hire. The critics themselves do not teach gratis.

In the last analysis, it is up to you. You can "get your money's worth" if you so desire. I have lived long enough to know we can learn from almost anyone, if we are humble enough. And a good teacher is one who makes us thirsty rather than compels us to drink.

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(a) Stillness Of The Night

(b) Dawn

(c) Earthquake

(d) Break Of Day

(e) Sun.rise

Narration Story Of The Resurrection Narrator

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Sunrise Organ Solo

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Woman, Why Weepest Thou (Angel) Tenor or Baritone

Because They Have Taken Away My Lord Alto Solo

Why Seek Ye The Living Among The Dead Tenor or Baritone

He Is Risen Full Choir

Interlude Organ Solo

Mary Turned Back and Saw Jesus Standing Tenor Solo

Woman, Why Weepest Thou, Whom Seekest Thou Bar. or Bass Solo

Sir, If Thou Hast Borne Him Hence Alto Solo

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NOTES ON BACH - IV

Gilman Chase

FOR KEYBOARDISTS

There is nothing remarkable about it.
All one has to do is press
the right notes at the right time,
and the instrument plays itself.

J. S. BACH

WHILE it is happily true that several varieties of 18th century keyboard instruments—harpsichords—are being built and played today, it is improbable that these instruments will ever usurp the established position of the piano in domestic uses, although the older instruments are becoming increasingly popular for concerts of 18th century music. Pianists have the right, and will continue to play this old music, and it is therefore a vital concern of all teachers and writers to see to it that pianists perform this music as authentically as possible in adapting the scores to their instrument. The materials in Part I of this book apply to all performers on all instruments, not merely to harpsichordists and organists whose instruments are authentically proper.

Pianists should thoroughly acquaint themselves *prima vista* with the possibilities and limitations of the authentic keyboard instruments, especially the harpsichord and the clavichord, and take account of these conditions when transferring this music to the piano. Because of the marked tonal difference between the piano and these old instruments the matter of tempo should receive considerable attention, for the piano tone is thick and smooth while the tone of the harpsichord and clavichord is thin and brilliant.

Logically then, for the sake of clarity which this music demands in order to be understood, most usually the music must be played at a slower speed on the piano because its tones are slower in sounding—and scale passages, for example, can be played considerably faster on the harpsichord than on the piano and still remain perfectly clear to the listener. Yet, curiously, pianists usually are inclined to play 18th century music much more rapidly than do harpsichordists.

By comparison it will be found that the ornaments of this old music are not as effective with the sluggish tone of our modern pianos as they are with the sparkling clarity and ping of the harpsichord. In spite of this tonal shortcoming the ornaments should be played in the piano adaptations, *and played accurately*, for they are essential to the elaborateness of the music, just as ornaments are an essential part of Gothic tracery. It is quite significant that the abandonment of the short trill in favor of the "inverted mordant" came about the same time that the harpsichord was superseded by the piano, for the obvious reason that the short trill was too awkward and ineffective on the piano.

In adapting old music to modern instruments one must take account of certain limitations of the old instruments and of conventions of the period. Excessive use of crescendos and diminuendos should be avoided in favor of the use of contrasting "levels," the statement and echo

effects which 18th century composers delighted in. In a discussion of expression in the *Harvard Dictionary of Music* we learn that "Prior to the middle of the 18th century crescendo and decrescendo were used chiefly for the vocal performance of single sustained tones . . . Expression marks in Bach are practically limited to a handful of pieces in which different degrees of sonority are indicated by *f* and *p*."

However, we must remember that while the organ and the harpsichord had to depend upon levels and echoes for dynamic contrast, the clavichord allowed a great variety of tonal shadings within its delicate tone limits. Due to the ambiguity of the term *clavier* (which was used to indicate any keyboard instrument) the present day pianist is justified in conceiving the Bach keyboard pieces in the spirit and quality of either the harpsichord or the clavichord—with the exception of such works as the *Italian Concerto* and the *Goldberg Variations*, both of which are definitely harpsichord music. The highly expressive qualities of the clavichord cannot be understood fully without personal contact with the instrument, either by playing it or by hearing it played expertly. The revelation of this experience will lead the sensitive pianist to a clearer conception of the Bach keyboard music which is transformed into magical whispers from the clavichord.

Because its tone is in miniature it must remain the instrument of the home, informal and extremely sensitive to personal expressions. Oppositely, the harpsichord is the concert instrument, formal and more impersonal because of its structural limitations of tonal intensities, and its larger volume of sound. The pianist is free to conceive this music in either vein, personal and intimate for his own delight at home, or for the concert hall, where many subtle nuances are ineffective or completely lost, and he may perform more impersonally with bolder strokes.

This situation has been aptly put by Donald Tovey in his essay on chamber music: *Essays in Musical Analysis*—1944.

" . . . you can play clavichord music on the harpsichord at a sacrifice of exquisite shades, but at a gain of broad contrasts and audibility at a distance."

MANY editions of the Bach keyboard music have been printed in the past and the great majority of them are worthless, inaccurate, and misleading, by reasons of over-editing, false advice as to manners of performance, and incorrect notation. Performers should acquire the pertinent volumes of the *Bach-Gesellschaft* edition and study the clean unmarked scores as Bach originally wrote them.

Pianists need constant reminders that in playing the music of Bach, Handel, Couperin, and their contemporaries, any performance on the piano must necessarily be regarded as a transcription. After some acquaintance with harpsichords and clavichords one readily finds that the modern piano has little in common with them, mechanically and

tonally. In order to maintain the original essence of this music compensations must be made both in the music and in the performance. The percussive qualities of the piano must be emphasized; in contrapuntal music each voice should be equal in volume, with no attempt to stress the upper voice as is the custom with homophonic piano music.

If the pedals are used at all they must be employed with extreme care. Ornaments and phrasing are more difficult on the piano and much attention and thought must be given to both. A serious study of the fingering method used by both Bach and Couperin reveals a generous amount of information as to their manner of phrasing. (See Chapter VI of Dolmetsch's *The Interpretation of the Music of the XVIIth and XVIIIth Centuries*.)

BASSO CONTINUO

AS performances of 18th century music become more and more authentic the art of realizing musical accompaniments from the customary figured-bass becomes vitally important. The harpsichord was definitely the foundation of almost all orchestral groups (occasionally the organ took its place) for it not only filled in many harmonies in its accompaniments but also held the group together rhythmically.

The difficult problem of contriving a musical accompaniment from the usual figured-bass requires talent as well as study. One had best begin in a simple fashion by merely supplying the correct chords indicated by the figures. But this is only the beginning—the *acclimating*. Any dullard can perform this duty with sufficient study, but the accompanist who has the talent to elaborate, to improvise within this strict harmonic pattern can enjoy a field day when called upon to realize such basses. There exists an interesting and revealing contemporary account of Bach's own method of realizing his figured-basses which can be influential in capturing the essence of his style in present day performances:

"Whoever wishes truly to observe what delicacy in thorough bass and very good accompanying mean need only take the trouble to hear our Capellmeister Bach here, who accompanies every thorough bass to a solo so that one thinks it is a piece of concerted music and as if the melody he plays in the right hand were written beforehand. I can give a living testimony of this since I have heard it myself." (Lorenz Mizler, 1738, in *The Bach Reader*.)

also

"... When he [Bach] played the upper voice had to shine. By his exceedingly adroit accompaniment he gave it life when it had none. He knew how to imitate it so cleverly, with either the right hand or the left, and how to introduce an unexpected counter-theme against it, so that the listener would have sworn that everything had been conscientiously written out. At the same time, the regular accompaniment was very little curtailed. In general his accompanying was always like a *concertante* part most conscientiously worked out and added as a companion to the upper voice so that at the appropriate time the upper voice would shine... Suffice it to say that anyone who missed hearing him missed a great deal." (Johann Friedrich Daube, 1756, in *The Bach Reader*.)

Unfortunately improvisational accompaniments are not part of our academic musical training today—the pianist plays the notes before him and that is considered sufficient. But with figured basses there are no notes to follow, only

a bass melody with figures, and nothing more. Here is the test of real keyboard talent. It also brings to light the hopeless inadequacy of our conventional keyboard training, for too much precious time is spent upon technical exercises and show pieces, to the utter neglect of intelligent improvising. A youthful letter of the gifted American composer Charles Griffes, written from Germany during his student days clearly demonstrates the "pianist's dilemma" in this age of blind specialization:

"It is rather a fault of piano students and especially Americans that they know nothing except the piano and its music. They practice it all the time and go principally to piano concerts and in the end never learn anything except just that. And of course a real musician has got to be a good deal more than a piano player."

IT may surprise some to learn that a form of the figured-bass is still in constant use today in popular music circles. Known as "lead sheets" these are familiar items to any pianist in this field. Because our popular music does not emphasize the bass line as did 18th century music, these "lead sheets" show the melody with appropriate chords indicated by alphabetical tonics as a guide to the accompanist. From this bare outline any good popular pianist can concoct an accompaniment far more interesting than the usual realization of a Bach figured-bass. He will inject into his accompaniment an improvisational freedom unknown in conservative musical circles. From actual examples and the above quotations we know that Bach continuously elaborated his figured basses, using strands of the melody in imitation with the soloist, just as the popular music pianist will do in fabricating an accompaniment today.

Improvisation must enter into any realization of figured-bass accompaniment. The pianist or harpsichordist who lacks this talent should write out suitable accompaniments. The performer who possesses absolutely no talent for improvisation is miscast, and should direct his energies elsewhere, for all musical performance requires an understanding of improvisation, else it turns out to be deadly dull and mechanical.

Fortunately Bach left several examples of written-out basses which should be carefully studied by keyboardists. The *Clavier* parts of the Sonatas for Violin, Gamba, Flute, and Violoncello are full of such realizations, and the second aria of the cantata *Amore Traditore* further illustrates his wishes in the field of improvised accompaniments. Dolmetsch lists several other interesting examples of written-out basses that deserve the attention of anyone confronted with the problems of realizing this kind of accompaniment.

The lid of this 18th century jewel-box has scarcely been opened. There is a vast field of inquiry awaiting interested musical scholars, and a great deal of intelligent editing to be done. Two centuries later we cannot expect to improvise freely in Bach's manner, for we are awed by this great man's music and we hesitate to add to it, even though his figured basses require such additions. Furthermore, we are not equipped to do this spontaneously, for our music schools offer nothing of value in this department. The usual course of training in the playing of figured basses is a ludicrous procedure, completely lacking any sense of authenticity, and an utter waste of time—time which could be profitably spent writing out Bach's basses in the style of his examples. This sort of thing must eventually be done by properly informed editors if we are to achieve something approaching a correct standard of performance.

Some readers may wonder why TAO presents information which on the surface is for pianists only. There is a constantly growing feeling among organ pedagogues that a real knowledge of the harpsichord, its playing and literature, is almost a requirement for best organ playing. Therefore, this material assumes an importance hitherto discounted or ignored. The next chapter in NOTES ON BACH will appear in the May 1957 issue of TAO.

The Editor.

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GANIST

Music for a Wedding

Being the curious type, your editor wondered so much about what music was played at that wedding in Monaco that he did something about it. The response was most gratifying, indeed, and we are happy to offer you the following.

Monte Carlo, Monaco

Bishop Barthe of Monaco has asked me to send you the program you requested and to thank you for your kind letter. The Bishop is French and understands little English, hence you will appreciate his delegating me to attend to this matter.

The music played during Princess Grace's entrance was Bach's "Jesu, joy of man's desiring," (the "Uxor tua" on the program, I believe). The recessional music was the "Cortege Nuptial" written for the occasion by E. Bourdon. All in all, the music was very beautiful, and I hope the program will prove useful to you.

Sincerely yours,
Father Joseph Bowler, O. S. F. S.

The handsome four page program is, we think, worth repeating in its entirety, and we begin with the cover page which was headed by the royal crest.

19 Avril 1956

CATHEDRALE DE MONACO

Mariage Religieux
de
S. A. S. le Prince Souverain
avec
Mademoiselle Grace Patricia Kelly

OUVRES QUI SERONT EXECUTEES DURANT LA CEREMONIE

The two inside pages and back cover were devoted to the music heard before the ceremony, and during the nuptial mass, reprinted here precisely as in the program.

Preludes	J. S. Bach
Prelude et fugue en do majeur	J. S. Bach
Prelude et fugue en fa majeur	D. Buxtehude
Concerto en re	C. Fr. Haendel
Prelude et fugue en sol majeur	J. S. Bach
M. Emile Bourdon, Organiste de la Cathedrale de Monaco	
Ecce Sacerdos magnus	T. Victoria
La Maitrise de la Cathedrale de Monaco, sous la direction de M. le Chanoine Carol, Maitre de Chapelle de la Cathedrale.	
En Toi est la joie	J. S. Bach
Prelude en mi bemol majeur	J. S. Bach
M. E. Bourdon	
Uxor tua	J. S. Bach
Les Solistes, la Maitrise, Solistes de l'Orchestre de l'Opera de Monte-Carlo, Violon Solo, M. R. Gallet et l'Orgue.	
Canzone pour trompettes et trombones	G. Gabrieli (Ghedini)
Solistes de l'Orchestre de l'Opera de Monte-Carlo.	
Kyrie	W. A. Mozart
Mme. Fl. Wend, Cl. Collard, H. Cottrett, G. Friedmann, J. Collard,	

V. Journeaux, D. Paquet	
MM. H. Cuenod, G. Friedmann, M. Seneschal et M. Gesell	
MM. Doda Conrad, B. Cottret et H. Onhams,	
la Maitrise, l'Orchestre et l'Orgue	Palestrina
Gloria	
Les Solistes, la Maitrise	J. S. Bach
Ave Maria	
M. Hugues Cuenod	
O nata lux	Th. Tallis
Les Solistes	
Sanctus	W. A. Mozart
Les Solistes, la Maitrise l'Orchestre et l'Orgue.	
Sous la direction de Mme. Nadia Boulanger	
A L'ELEVATION	
Sonnerie "aux champs" par les clairons de la Compagnie de Carabiniers de S. A. S. le Prince	
Benedictus	J. Haydn
Miles. Fl. Wend et J. Collard, MM. H. Cuenod et D. Conrad, Mlle. V. Journeaux, MM. G. Friedmann et B. Cottret, Mlle. D. Paquet, MM. M. Seneschal et H. Onhans,	
la Maitrise, l'Orchestre et l'Orgue	Binchois
Ave Verum	
Domine Salvum fac	
La Maitrise de la Cathedrale sous la direction de M. le Chanoine Carol.	
Solistes: Michel Carey.	
Laudate	W. A. Mozart
Mlle. Cl. Collard, les Solistes, l'Orchestre et l'Orgue.	
Cortege nuptial	E. Bourdon
Dedie a Leurs Altesses Serenissime.	
Canzone	G. Gabrieli (Ghedini)
MM. J.-B. Dolla, L. Dagada, A. Dalbergye, A. Frolla, A. Dubar, M. Dubar, G. Dalburgue, R. Vanarie,	
Sous la direction de la M. A. Locatelli, Chef d'Orchestre du Casino de Monte-Carlo.	
Alleluia	G. Fr. Haendel
La Maitrise de la Cathedrale et l'Orchestre sous la direction de M. le Chanoine Carol.	
Fantaisie en sol majeur	J. S. Bach
Prelude en ut majeur	J. S. Bach
M. E. Bourdon.	
A l'orgue d'accompagnement, M. Bertrand, Organiste du Choeur de la Cathedrale de Monaco, et M. D. Merlet	
Ces oeuvres ont ete reunies par les soins de Mademoiselle Nadia Boulanger, Maitre de Chapelle de S. A. S. le PRINCE SOUVERAIN	

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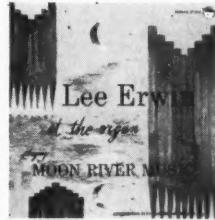
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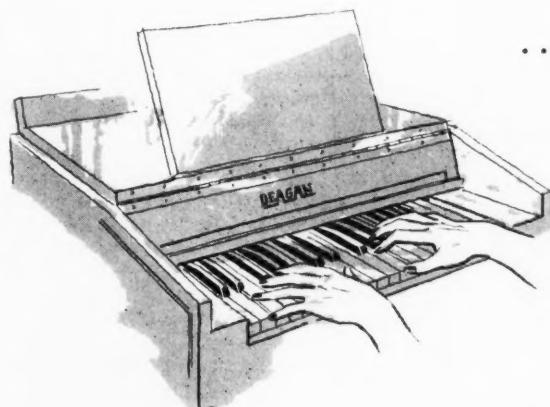
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EDITORIALLY YOURS

The Good Old Summertime

THREE seems to be a bit of doubt in some quarters about the validity nowadays for the old fashioned summer when church musicians could let down their hair, relax, and catch their breath for the following season's onslaught. From every quarter we are assailed by announcements of summer courses, travel tours and the like, and it begins to look as though summer should now be considered as frantic as the midwinter holidays.

From the editor's corner, we think this summer activity, for the most part, is all to the good. After all, how many of you organists and choir directors will continue the mid-season pace when Easter has come and gone? Not very many, we guess. So, with a few weeks' respite from the hardest part of the year, why not take advantage of a refresher course?

You will by this time have noticed a special emphasis in this issue on the summer season. This has been purposeful, and planned at this particular time, in order to catch you off guard, perhaps, and do what we can to persuade you to better yourselves.

We believe that the short, intensive summer course has a special advantage. Where otherwise one might attend a class or meeting once a week, these courses have you going full tilt every day, and with purpose aforesighted. This is good. By so doing one becomes almost literally immersed in the subjects in question and it occurs to us that it is pretty hard to keep some of the information offered from rubbing off—or should we say, sinking in.

We would be the last to state that all summer courses are equally good for they simply aren't. What is? But by studying advertisements, by writing some inquiries, one should be able to ascertain whether this or that summer session has in it the faculty and courses needed for self betterment.

As Mr. Goldsworthy states in the lead article in his synthesis of opinions, the over-all picture of summer schools is somewhat spotty. On the whole, those presenting these short periods of brush-up are sincere and well-meaning. They are also, unfortunately, sometimes likely to allow glamor to outrank practical training. Granted that such a device may garner more registrants, but only once. There are few of us who have enough extra money kicking around to waste it in travel and in attendance which is for all intent and purposes a one-way street.

If we were planning to attend a summer session, the first question we would want answered is: how will this benefit me through practical application in my own later efforts? If courses appear to be roseate sweetness-and-light dream ups by misguided planners—or pontificated dicta from self-imposed Olympian heights by the alleged great—our wish and desire will not be fulfilled and we may as well forget the whole thing.

On the other hand, if exploration shows us that the courses offered have a direct relation to the work we do the other months of the year, it may be safe to assume we will benefit from attendance. Personally, we are inclined to look twice at the summer sessions which offer all manner of "fringe benefits" for we feel there is seldom that much free time where real work is done.

Now don't get the idea that summer courses are all-work-makes-Jack-dull affairs. Relaxation is many-faceted and does not necessarily require the all-out efforts of a

social hostess.

TAO would like to hear from those of you who have taken these courses (afterwards, that is) to learn directly from you your evaluation, to find out if you received real benefit. If it's a confidential matter, we will keep it so (but you'd best say so, just in case). If it's not, and what you write we feel deserves to be in print, we will also so do.

In any event, TAO extends its very best wishes to all those who in any way have a part in presenting these summer sessions. We also wish the best of luck to all students who attend.



INSTITUTE FOR CHURCH ORGANISTS FACULTY

Standing, left to right, Dr. McHose, Mr. Craighead, Mr. Peterson. Seated, left to right, Dr. Genhart and Mr. Kraft.

The Eastman School of Music of the University of Rochester Institute for Church Organists will be a feature of this school's 1957 summer session.

Under the direction of the faculty noted above, and with the extensive organ facilities of the Eastman School at their disposal, members of the Institute will consider both the selection and the performance of good church music, exploring the techniques in playing, accompanying, and directing which contribute to an effective and reverent church service. The performance of a large repertoire of anthems by the chorus, the faculty, and selected students of the Eastman School will be a feature of the Institute.

The directors will include David Craighead, head of the organ department of the Eastman School; Arthur Kraft, chairman of the school's vocal department; Norman Peterson, member of the organ faculty; Dr. Herman Genhart, conductor of the School chorus; and Dr. Allen I. McHose, chairman of the department of theory and director of the Eastman School summer session.

The Institute for Church Organists, a new offering of the summer session, is set for July 8 to 12. In addition to the scheduled program, participants will have the op-

portunity during five full days of becoming acquainted with a large library of oratorios, a capella music, and church anthems, as well as the most recent publications of church music. Fifteen organs at the school will be available for use. Accommodations will be arranged at the Eastman School dormitories. Information can be secured from Mr. Edward H. Easley, director of Admissions, Eastman School of Music, Rochester 4, New York.

UNIVERSITY OF REDLANDS SCHOLARSHIPS

Two full-tuition scholarships (\$700 each) will be offered in the spring of 1957 for study next year at the University of Redlands School of Music.

For the first time this year the university will award a scholarship for graduate study in organ. With funds from an anonymous donation, the university will make an award on the basis of academic record and recommendations submitted by April 1, 1957.

Juniors, seniors or graduate students may submit representative compositions not later than May 15, 1957 for consideration for the Charles Wakefield Cadman Scholarship in composition. Dr. Leslie P. Spelman, director of the School of Music and Dr. Wayne R. Bohrnstedt, associate professor of music, will serve on a committee judging the works submitted. Academic records also will be taken into account in awarding the scholarship.

Funds for the yearly award are supplied by contributions from friends of the late composer, from the National Friends of Music Club and from other interested donors.

Both scholarships are open to students throughout the country.

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STOPLISTS

AEOLIAN-SKINNER ORGAN CO., INC.
James Mandy Hills Memorial Organ, Helen
Hills Chapel, Smith College, North-
ampton, Mass.

Dedicated: January 13, 1957
Recitalist: Carl Weinrich
Organist: Vernon Gotwals

V-28. R-35. S-35. B-4. P-2117.
PEDAL: V-3. R-4. S-10. B-4. 4"
Contre Basse, 16', 32 pipes
Quintatton, 16', (Gt.)
Gedeckt, 16', (Sw.)
Principal, 8', 44 pipes
(Principal, 4')
Mixture, 2r, 64 pipes
Fagot, 16', (Sw.)
Fagot, 8', (Sw.)
Cromorne, 8', (Ch.)
Fagot, 4', (Sw.)

GREAT: V-8. R-11. S-8. 2 5/8"
Quintatton, 16', 61 pipes
Principal 8', 61 pipes
Bourdon 8', 61 pipes
Principal 4', 61 pipes
Rohrföte 4', 61 pipes
Quint, 2 2/3', 61 pipes
Super Octave, 2', 61 pipes
Mixture 4r, 244 pipes

SWELL: V-9. R-11. S-9. 3 1/2"
Viole de Gamba, 8', 68 pipes
Viole Celeste, 8', 56 pipes

Gedeckt, 8', 80 (16') pipes
Prestant, 4', 68 pipes
Flauto Traverso, 4', 68 pipes
Plein Jeu, 3r, 183 pipes
Fagot, 16', 68 pipes
Trompette 8', 68 pipes
Hautbois 4', 68 pipes
Tremulant

CHOIR: V-8. R-9. S-8. 3 1/2"
Viola, 8', 68 pipes
Nason Flute, 8', 68 pipes
Kleine Erzähler, 8', 2r, 124 pipes
Koppelflöte, 4', 68 pipes
Nazard, 2 2/3', 61 pipes
Blockflöte, 2', 61 pipes
Tierce, 1 3/5', 61 pipes
Cromorne, 8', 68 pipes
Tremulant

Couplers 18: Ped.: G. S-8-4. C-8-4.
Gt.: S-16-8-4. C-16-8-4.
Sw.: S-16-4.
Ch.: S-16-8-4. C-16-4.
Combons 25: P-5. G-5. S-5. C-5. Tutti-5.
Cancels 1: General
Crescendos 3: S. C. Register.
Reversibles 2: GP. Full organ.
Blower: 3 hp Orgoblo.

The following information about the organ was included in the dedicatory recital leaflet. "The James Mandy Hills Memorial Organ, gift of Helen Hills Hills in memory of her late husband, was designed by the late G. Donald Harrison and built by the Aeolian-Skinner Organ Company under the supervision of its president, Joseph S. Whiteford. Installation and finishing have been

the work of J. David Burger and Edward L. Shafer."

Vernon Gotwals, college organist, wrote TAO that the chapel is a Colonial reproduction, completed in June 1955. "The organ is a fine job, very bright and clear. The chapel when full is acoustically 'dry' when empty there is some reverberation (not really enough)." His references to the installation itself (see Frontispiece) remark there is "no case, as you can see. Choir shutters on left, Swell on right in photograph. Pedal disposed at sides of and behind Great chest. Great Bourdon 8' and Choir Nason Flute 8' both speak with a chif. Other voicing is smooth."

CARL WEINRICH

Toccata and Fugue in F Major	Buxtehude
Benedictus	Couperin
Fantasy in Echo Style	Sweelinck
Three Sonatas	Scarlatti
Two Chorale Preludes	Bach
Toccata and Fugue in D minor	Bach
Sonata 1	Hindemith
Three Pieces for Musical Clock	Haydn
Fugue on Ad nos ad salutarem	Liszt

The service of dedication the morning of January 13 included a prelude written especially for the service, "Suite in C Major" in three movements by Chalonier P. Spencer, a student of Roger Sessions; and the arrangement by Luther Noss of Psalm 150, based on the tune of Psalm 97 from the Ainsworth Psalter of 1612. Mr. Gotwals remarked of the Spencer Suite that "this piece was not dissonant, was especially composed in a 'traditional' harmonic idiom."

REVIEWS

RECITALS AND CONCERTS

AMERICAN CONCERT CHOIR AND ORCHESTRA,
Margaret Hillis, director; Betty Allen, Cleo Fry,
William O'Leary, Michael Therry and Joshua Hecht,
soloists. Town Hall, New York, January 14.
Draw on, sweet night
Seven Prayers (World premiere)
Judith

Wilby
Greenbaum
Honegger

This concert maintained a steady level of musicianship—neither rising to great heights nor falling low. The beautiful opening madrigal was agreeably sung but seemed out of place in the program that followed.

The Seven Prayers, as the program notes pointed out, is not written in contemporary style but in the grand manner of German romanticism, with its own individuality however. On a first hearing the work did not impress me as first rate, but neither did it deserve to be printed on the program as "Seven Players!" [I wanted to have the opportunity to hear it again, but no recording was available as somebody or other had adamantly refused even a non-commercial recording permission.]

The predominant impression was one of a mixture of styles, which I found disconcerting. Some of the orchestral effects were exciting. Cleo Fry sang entirely from memory—a feat in itself—but those dastardly acoustics (which would ruin almost any man's or woman's reputation) subtracted their usual levy, and added what sounded like a singer's cold. She was brave to go through with it.

The intense opening of Judith seized one at the very start. Other high points were the very effective use of a baritone voice off stage, and the powerful portrayal of fear by Judith when she severs Holofernes's head. Betty Allen's effortless and velvety singing was a pleasure to listen to throughout; she has a lovely voice and inborn artistry.

As a general impression, I left the concert feeling much the same as when I went in, and for this I'm inclined to blame the acoustics rather than the performance.

Alastair Cassels Brown

HOWARD KELSEY, organist; Jacob Levine, Jerome D. Rosen, Leon Schankman, Gene Bearden, violins; Edward Ormond and Anthony Verme, violists; Leslie Parnas, cellist; Henry Low, bass; William Ehrlich, timpani. Graham Chapel, Washington University, St. Louis, December 27.

Sonata da chiesa in F Major Corelli
Concerto in A minor Vivaldi
Tunes for Charles Clay's Musical Clock Handel
Concerto in G minor Poulenç

One of the most satisfying experiences of the midwinter conclave of the AGO was the organ-ensemble recital listed above. The Tunes for Charles Clay's Musical Clock were played on the Steinmeyer two-rank portative organ. The combination of appropriate instrument and projected performance provided

a delightful experience that left one with the impression that undoubtedly this was the manner in which Handel himself heard his tunes."

Mr. Kelsey conducted his chamber music ably from the console. His playing had authority, sincere musicianship, and scholarly insight into the period of music performed. One was not distracted by fussiness, effects, display and the like—the impression was one only of good music sincerely performed.

JACK FISHER, St. John's Methodist Church, St. Louis, Mo., December 28.

Five Chorale Preludes	Walcha
Fugue	Honegger
Carol Prelude on Greensleeves	Wright
Les Bergers	Messiaen
Pastoral Dance	Milford
Prelude and Fugue in A minor	Brahms
Echo Fantasia	Sweelinck
Offertoire (Messe pour les Convents)	Couperin
Prelude and Fugue in C Major	Bach

Jack Fisher's recital created for me a similar impression—it was musically conceived. He is organist-choirmaster, St. Clement's Episcopal Church, St. Paul, Minn. Many are familiar with his articles in TAO.

Mr. Fisher departed from dogmatic programming, commencing with contemporary composition and closing with Bach. Would that more artists programmed more from the musical rather than the chronological order.

Registrations were highly imaginative, yet not out of character with the music performed. Ensemble registration was planned for the sake of the music and so that it could be heard—not, as so often demonstrated, for the sake of bigness of sound.

As with Mr. Kelsey, Mr. Fisher understands the development of music through the centuries and this scholarly insight prohibits the

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Leo Sowerby, Robert Hobbs, Paul Beymer

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organ and organist from getting in the way of the music. This does not imply "straight" playing of the early masters—for one of the highlights was the Sweelinck, which was played with freedom, delicacy and warmth, and no attempt to dress up this music in new clothes. The Welche compositions are attractive chorale preludes that organists would do well to investigate. Mr. Fisher captured the spirit of the chorales and the intent of the composer. Russell Saunders

BOOKS

Gilman Chase

SEABURY PRESS, Greenwich, Conn.
Leo Sowerby: *Ideals in Church Music*, 17p., 65¢.

This excellent essay, brief as it is, covers the vast field of church music in a clear survey of the ideals of music throughout the Christian church. Dr. Sowerby's well turned phrases will clarify many problems which confront church musicians and his answers will be useful in dealing with music committees, etc. He condemns electronic instruments as "inferior substitutes"—"It is depressing to be obliged to record that far too many churches have installed electronic inventions, which short-sighted people, whose eyes are fixed on the money bags rather than toward the Fount of all art, have caused to be used as substitutes for the king of instruments." Further, he condemns many almost sacred institutions: the quartet choir, Rossini's "Stabat Mater," much of the 1930 *Motu Proprio*, and the great bulk of mushy Victorian hymn-tunes. On the other hand, he quite naturally, praises the present day vitality of contemporary church compositions, and he has some glib replies to the oft-heard "Let us have the music we want to hear" remarks of many parishioners. While this essay is an official statement prepared for the Joint Commission on Church Music of the Protestant Episcopal Church, its message should be carefully read, digested, and applied by every Protestant organist in the land.

MUSIC FOR ORGAN



Gilman Chase

HAROLD FLAMMER, INC., 251 West 19 St., New York II, N. Y.

Here are four interesting releases which deserve your attention:
Lewis: Toccata on "Duke Street," 11p., \$1. The style is that of a French toccata with busy manual figurations in interval skips of the 5th which will tax tiny hands. "Duke Street" sings out in the pedal in a satisfying manner. This is a fine piece of organ music in the best sense of the contemporary idiom. You won't want to sight read this piece on a Sunday morning, but with careful practice it should come off splendidly. Useful and stimulating.

Bach-Whitford: Spring Comes Laughing (O'er the Hill), 2p., 60¢. This delightful excerpt from Bach's "Peasant Cantata" is well arranged for the organ keyboard. Whether it is effective as an instrumental piece will depend upon your registration (I would ig-

nore the printed suggestions here) and upon your ability to reveal its basic joyousness without the vocal text to help you.

Paradis-Whitford: Sicilienne, 2p., 60¢. Although she was blinded in her early youth, this lady became a famous composer and concert pianist during Mozart's lifetime. His Concerto in B Flat (K. 456) is dedicated to her. This Sicilienne is a charming piece which musical organists should find very useful in both church and concert work.

Rieger: Canon and Fugue, Op. 33b, 5p., 75¢. An interesting study by a major American composer in his more conservative vein. I like the suggested modality of the Canon, and the Fugue, while bright and gay, has the added blessing of brevity, after which the Canon is repeated. Ignore the printed registration suggestions and pick your own tone colors, but don't ignore the music. Fairly easy to play and certainly worthy of your attention.

NOVELLO & CO., LTD., 160 Wardour St., London W 1, England (H. W. Gray Co., Inc.).

Are the majority of English organ-composers afflicted with pernicious anemia? I have wondered about this for many years, for I find it difficult to understand why their compositions lack blood and inspirational fire. Surely the organists of the great English cathedrals are surrounded with architecture of great beauty and majesty. The English organs may be pretty much muddy roars, but even this hindrance should not prevent the flow of inspired organ composition. English cathedrals are equally as noble as French cathedrals, yet we have no English Franck, Widor, Mulet, Vierne, or Messiaen. Instead they produce musical platitudes by the yard. Have they no dash—no daring? Out of a raft of new issues from Novello & Co., I can recommend only this group: Thiman: Three Pieces (Novello Organ Club #2), 14p., no price given. These are titled "Meditation on the Irish tune 'Slane,'" "Pavane," and "Postlude alla Marcia." The first and final pieces you will find quite useful in church work, though I would not recommend them for recital use.

SOUTHERN PUBLISHING CO., INC., 1619 Broadway, New York 19, N. Y.

James: Solemn Prelude, 4p., 60¢. Here is an interesting piece I liked immediately. It is a thoughtful work, contemporary in feeling, and impressive to a high degree. This piece from Philip James' pen makes an excellent prelude to any dignified church service, and it has almost no technical problems either. Highly recommended.

H. W. GRAY CO., INC., 159 E. 48 St., New York 17, N. Y.

Out of a group of recent issues from this publisher I would like to highlight two compositions of great merit.

Hays: Improvisation on a Plainsong Melody, 46, 75¢. The plainsong melody here is one of the finest of all—the Kyrie from the Orbis Factor Mass. This piece is no example of more "modal noodling" but is a well constructed work with considerable contrapuntal interest. Somewhere in this improvisation I would want to use my tenors and basses to sing this glorious melody—an excellent spot would be at the *fermata* on page 4, end of the 2nd measure, after which the organ part could be completed. Performed in this fashion this improvisation would make a wonderful prelude to the celebration of Holy Communion.

Roberts: Homage to Perotin, 8p., 75¢. To quote Myron Roberts' introduction: "Magister Perotinus Magnus (Perotin) directed the music at Notre Dame in Paris, from about 1183 to 1236. Only recently has his true stature as a great composer been recognized. His music is characterized by an abundance of strong and astonishing dissonances. This

Homage is a tribute to a man who has been dismissed by many generations as a crude primitive." I am not sufficiently familiar with the music of Perotin to be able to identify any actual quotations from his music in this score, but I can assure you that this Homage is one of the finest things to come from any American publisher in many a moon. This is great organ music, contemporary, strong, and vital. I implore you to encourage the publisher by purchasing a copy, for there is far too little music of this calibre issued today. Buy it, and play it!

SUMMY PUBLISHING CO., 235 S. Wabash Ave., Chicago 4, Ill.

A Corelli Collection for Organ, transcribed by Willard I. Nevins, \$1.50. A variety of movements and moods are presented in this collection of transcriptions from Corelli's Violin Sonatas and from his Concerto Grosso in D Major. Most of the pieces will be found valuable to church organists. However I must inject a word of caution to possible purchasers: the editor's registrational suggestions are definitely "old hat" and should be disregarded. You may also want to cross out some of his phrasings. Special attention should be given to preparation of the "Trumpet Tune" for this is an out and out Gigante and all of the even 8ths must be played (in the Italian manner) as triplets—a quarter note for the first and an 8th note for the second. Mr. Nevins could have performed a real service by correcting the faulty notation of the *urtext* score. By doing so he would lead organists (who are much too literal-minded in these matters) away from their usual inaccurate ways with 18th century rhythms. There is a beautiful Adagio in this group that will remind you of Bach's (?) "Erbarm dich" with its repeated chords in chromatic progressions. The *urtext* edition contains no melodic line at all and so Mr. Nevins has invented one that seems quite suitable. A useful collection.

NEW RECORDINGS

WESTMINSTER RECORDING CO., 275 7th Ave., New York 1, N. Y.

Buxtehude: Complete Organ Works (11 vol. in all) XWN series, \$3.98 each, WN series (sealed), \$4.98 each. Recorded by Alf Linder on the organ of the Varfrukyrkan, Skänninge, Sweden.

Vol. 1: Passacaglia, 2 Chaconnes, 3 Choral Fantasias.

Vol. 2: Toccata and Fugue in F Major, 3 Canzonettas, 6 Canzonas.

Vol. 3: 6 Chorale Variations

Vol. 4: Preludes and Fugues

The high fidelity in these recordings is masterful and the three-dimensional illusion of actual presence is faithfully maintained. The organ sounds are real—so real, in fact, that the listener is not aware that these are recordings. This alone is quite an achievement in recording techniques and Westminster is to be congratulated on their excellent results. The organ is an interesting one, both in individual ranks and in general ensemble. The musical performance on these recordings is considerably above average in merit, though it is a far cry from the style of playing known to Buxtehude. But, compared with the general run of performances of 18th century music, these disks stand out in that Alf Linder employs some freedom in his rhythms—not nearly enough, to be sure—and this elasticity ranks his playing far above the average recorded performance.

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#1059x Intermission at the Mosque. \$4.98 each. If you want to hear the theatre organ of the 1920s played as it was in those days, I recommend these disks without reservation. Foort is an excellent musician who knows all of the movie tricks and uses them with impeccable taste. These are the real thing, No superimposing or speed changes in the tapes, just pure movie organ music in the grand style. "Waltz and Ballet" contains "Ballet Egyptienne," "Coppelia Suite," "Nutcracker Suite" (4 dances), "Der Rosenkavalier Waltzes," and "Tales from the Vienna Woods." "Intermission at the Mosque" contains 12 standard pop tunes all made interesting under Foort's talented fingers. A fairly good hi-fi machine must be used to capture the tonal richness of these records. Recommended for all but musical snobs.

Gilman Chase

CHORAL MUSIC

William A.

Goldsworthy

H. W. GRAY CO., INC., 159 E. 48 St., New York 17, N. Y.

Seth Bingham—"Credo," 24p, d, 50¢. Dr. Bingham has really extended himself in this affirmation of faith. One hears the stalwart Presbyterian stating it in no uncertain tones and envies the strong conviction and tremendous ability of statement. The work is powerful, is probably not for ordinary church use, except at festivals. It will never be done by joint choirs—only by fine groups such as the one to which it is dedicated: Riverside Church, New York. A big phrase for men in unison opens it; there follow some strong organ chords leading into full chorus. The *Crucifixus* builds to a dynamic *fff*, followed by a tender closing passage; then a fast moving sturdy *Resurrexit*. The progression continues animatedly until the closing page of *Amens*, these making one's hair rise. To us this is one of Dr. Bingham's greatest works.

Leo Sowerby—"I will love Thee, O Lord," C, 23p, d, 35¢. Another of the strong anthems Dr. Sowerby is turning out of late—singable, vigorous, with stunning counterpoint and stirring climaxes; always interesting both for choir and organist, the latter being pretty much on his own throughout; vocally not as difficult as some of Dr. Sowerby's work. This anthem requires a real choir, and always a good organist.

Leo Sowerby—"My heart is fixed on God," Bf, 12p, m, 25¢. This is what we've been awaiting for a long time: an anthem in the inimitable Sowerby manner, singable by the average choir. A burst of praise, with fine melodic line—climax that thrill—of medium length—altogether something good for the medium choir. Our thanks, Dr. Sowerby.

Eric H. Thiman—"Awake to love and work," Bf, 4p, 3, 16¢. At last we behold the miracle: an Englishman

imitating Americans in their folly. Mr. Thiman uses a melody from *The Union Harmony*, (Southern), and makes an anthem of it. When did he meet up with Virgil Thomson? Not bad, not good—about like the Appalachian stuff we have been fed the past few years.

Eric H. Thiman—"O brother man," Ef, 6p, m, 20¢. A good strong melody, with plenty of unison and 2-part writing in the usual Thiman manner—an anthem with a great deal of meat in it, and very interesting. There is also a 2-part setting, good for adults, male or female.

Healey Willan—"Missa Brevis No. 12," D, 14p, 25¢. Based on *Christe Redemptor omnium* (Episcopal Hymnal 1940, No. 495), Dr. Willan here combines his great contrapuntal skill with his devotion to the Mass, and produces highly reverential music. Much too long for the average service but very useful for our "high church" brethren.

David McK. Williams—"As many as are led by the Spirit," Bf, 12p, m, 25¢. Done for a Texas Diocesan Festival, this is naturally solid and direct, as befits a group anthem. Beginning *f*, and growing to a climax, there is afterward a slower and softer middle section leading into a triumphal *finale*. We would enjoy hearing it sung.

Searle Wright—"Communion Service in G minor," 15p, m, 25¢. As the children say, "Last the best of all the game." So to us this is the best of the multitude of communion service settings with which we have been flooded of late. It is dedicated to the organist of Westminster Abbey, but even that does not damn it. If you want a 9-fold *Kyrie*, this is not for you for this composer writes only as the Prayer Book says. If you want a beautiful and devotional service, look no further. Mr. Wright is becoming one of our best serious writers—as modern as any, but with well developed common sense as an adjunct to his musical sense. Anyone using *Kyries*, *Sancti*, and *Agnus Dei* should use these.

J. FISCHER & BRO., Harristown Road, Glen Rock, N. J.

Laurence Dilsner—"We praise Thee," Em, 3p, e, 15¢. A quiet tender setting of a strong text, building up to a strong climax, and fading out as it began, with a series of *Amens*.

ELKAN-VOGEL CO., INC., 1716 Sansom St., Philadelphia 2, Pa.

Walter Ehret—"Jesus' Christmas Lullaby," F, 6p, e, 25¢. A lovely old Bohemian carol in an interesting free-voiced 3-part setting for women. Any group will enjoy the clever interweaving of the parts.

Philip Gordon—"Susani," A, 6p, m, 25¢. One would like to reach the end of the unremitting search of the past for any kind of a work. However, Mr. Gordon has made a good arrangement

of this 16th century carol.

David Kozinski—"Holy Messiah," G, 6p, e, 25¢. To what realm has originality withdrawn? We have here another carol, old Polish in this case, and very well arranged, giving good effect; but the best carols have been found and offered, so why continue the laborious search?

THEODORE PRESSER CO., Bryn Mawr, Pa.

Old French-Bedell—"Let us sing Noel," Fm, 3p, e, 20¢; a delightful 2-part arrangement of a 16th century melody in which Dr. Bedell employs contrasting moving parts cleverly.

George Rothberg—"Psalm 150," C, 18p, d, 30¢. Hold your hat, brother! If this is what is sung in synagogues (it is not), then they have real choirs and we Christians had better get busy. Highly dramatic hardly describes it. Tremendous gradations of tempo and tone—bare 5ths and octaves becoming strident dissonances—short *pp* passages exploding to *ff*—4-part women's voices singing chords in F against 4-part men's voices in Gm, these phrases again beginning *pp* and breaking off *ff*. A significant study in dynamics and tempi, yet with good music well written. Amateurs keep off! At the finish, we, too, are finished both mentally and physically. Presser must be incurably optimistic.

George Rothberg—"Psalm 23," Am, 8p, m, 20¢. Beginning quietly, voice follows voice with exquisite form but with harmonies somewhat too strident (we think) for the text. As the music progresses, tessituras mount until tenors are carrying a phrase on top A. Very few choirs indeed boast such tenors; and the last page is a succession of top Fs and Gs for tenors—basses on C sharp and D sharp, with sopranos on G and A. Fine if you can do it. This is one of the most practical of the suite of three.

George Rothberg—"Psalm 43," Am, 11p, d, 25¢. "Good bat, no field." Good counterpoint, no coherence. Some original melodic lines but with two soprano and two bass parts, altos and tenors suffer. One 2-part phrase marked *ff* has tenors up on A and G, altos growling down on B below middle C. Alto may stand out, but how can tenors sing a falsetto *ff*? Like most of our contemporary writers, Mr. Rothberg has not yet learned the practical use of voices in chorus. There are phrases that would sound beautiful if sung rightly, but the problem is: where are the singers to do it? For those interested in contemporary music, these psalms will prove highly interesting studies. I would enjoy the opinion of any choir performing them.

ASSOCIATED MUSIC PUBLISHERS, INC., 1 W. 47 St., New York 36, N. Y.

Frank Campbell-Watson—"Four Offertories for Advent," m, 25¢ each.

This is a remarkable group of short anthems. They were written as offerings for the four Sundays in Advent in the Roman ritual. Dr. Campbell-Watson added English text for general use. They are of medium difficulty, but because of their quality, will be preferred by serious groups of all denominations. They conform to the *Motu proprio* but are contemporary in structure and chord formation. There is little organ used, yet that little is independent in that it does not double the voices, but enhances while not interfering with the voice movement. The music must be treated subtly for there are passages of fragility, yet of great beauty. A delicate *Ave Maria*, a short *Lord unto Thee*, a poignant *Wilt Thou not receive us again*, and a brighter *Lord Thou hast given unto Thy land*—all difficult to describe aptly; they are just different. Dr. Campbell-Watson is one of a small but increasing number of writers who, steeped in the tradition of the past, add to it all that is good in our contemporary style, to make a fusion that can be respected and used in the service of God.

HEBREW UNION COLLEGE, New York, N. Y.
Isidore Freed—"The Prophecy of Micah," 51p, d, \$1.75. This oratorio for soloists, chorus and orchestra, is a work of great as well as limited scope. Massive in conception, and well wrought musically; still the textual structure limits it. In his endeavor to reduce the book of *Micah* to the proportions of a 40-minute oratorio, Mr. Freed is compelled to divide the opus and we thus find ourselves with 10 sections, each conveying a different idea. There is a good deal of condemnation, of punishment, of striving to atone; but there is no joy in the work. A sombre hue pervades. Highly dissonant, strident, passionate—there are few tender passages. At times we get nice contrapuntal writing, but for a brief space only. The final chorus is vocally the best; and were it published separately it would find ready use with fine choruses. Voices are all well placed, and there is a condensed piano part which a clever organist can adapt for his instrument; but the problem remains on what occasion to perform the entire oratorio.

CLAYTON F. SUMMY CO., 235 S. Wabash Ave., Chicago 4, Ill.

Bach-Tucker—"O Father, God of love," D, 4p, e, 20¢. Mr. Tucker has arranged the chorale from Cantata No. 129, primarily to use the brilliant accompaniment against the voices. It will sound well; but there are more interesting chorales in any hymnal.

Mendelssohn—"He watching over Israel," D, 7p, m, 25¢. No review of this lovely chorus from *Elijah* is necessary. It is a perennial; and Summy has given it a fresh new dress.

Knut Nystedt—"Cry out and shout,"

Am, 5p, e, 25¢; easy, joyous and highly dramatic throughout, this is what choirmasters with amateur groups are always looking for. Have a grand time.

Henry Purcell—"Rejoice in the Lord alway," C, 9p, e, 25¢. Because of the descending scale passage in the prelude, this is called the "bell anthem." Any similarity ceases when the voices enter. This is typical old English, with an alto, tenor and bass trio alternating with full chorus. Good but a bit tiresome.

A. J. Strohm—"Hymnal for male voices," 82p, e, \$1.85. To any group of singing men, something for any service is here. Easy, with grateful voice parts, and plenty of chance for close harmony. Almost 100 old and new hymns and responses.

HAROLD FLAMMER, INC., 251 W. 19 St., New York 17, N. Y.

Joseph W. Clokey—"Te Deum in F," 8p, e, 20¢; probably done for Junior choirs. To us unison is the least imaginative way of writing a *Te deum*. It is almost bound to become monotonous before the end.

Joseph W. Clokey—"The house of God," D, 13p, m, 25¢. Here is the Clokey we enjoy most: intriguing melodies, profound expression, striking climaxes, biting chord progressions. A good choir will make a grand paean of this.

Alice Jordan—"Late have I loved Thee," F, 7p, m, 20¢; a tender and moving setting of St. Augustine's great avowal of faith. The alternations of quaint harmonizations and strong unisons make of this a deeply devotional anthem.

Pfohl-Ewing—"Jerusalem the golden," D, 6p, m, 20¢—a brilliant arrangement of an old hymn. We repeat that the plethora of arrangements continues to puzzle us, for good congregations will find more satisfaction in singing the hymn than in hearing any arrangement, no matter how brilliant.

Rieger-Mason—"When I survey the wondrous cross," G, 6p, e, 20¢; and Mr. Rieger, too, uses his great musicianship to become a hymn arranger, this time of Lowell Mason's grand old hymn. It is for men's voices. Our arrangers will never learn—perhaps some day publishers will.

Frances Williams—"Hear ye, O mountains," F, 6p, e, 20¢—a simple strong male chorus useful for any service, requires 4 parts; it is well adapted.

E. C. SCHIRMER MUSIC CO., 211 Columbus Ave., Boston 16, Mass.

Bach-Talmadge—"We hasten with eager yet faltering steps," Af, 10p, m, 20¢. The brilliant 2-part women's chorus from Cantata No. 78 with English version by H. S. Drinker, and accompaniment edited by A. S. Talmadge. It is not at all difficult; a good amateur chorus will find joy in its study. Moreover, it is the type of

music that will be popular with any congregation.

Robert Barrow—"On Christmas night," A, 6p, e, 18¢. Mr. Barrow has arranged an old Sussex carol for male voices in a very attractive and vigorous manner. Fine for a Christmas concert.

You, the Reader

Atlanta, Georgia

This is a belated note to tell you how very much I enjoyed Mr. McManis' article in the September '56 issue of TAO. I have never had the pleasure of meeting Mr. McManis, although I believe he was in Kansas City at the time I worked at Reuters. I hope you will be able to feature similar articles in the future, and often. It surely makes TAO interesting to organists and builders alike.

As you doubtless know, few organists know anything about the mechanics of the organ, or tonal design, for that matter. Such articles as Mr. McManis' should serve to awaken a little curiosity among some organists. Again may I express my admiration for the excellent and progressive job you are doing.

Fred C. Enslow, Jr.

Yonkers, New York

We find the reading matter in TAO absorbing, else we would not have occasion to write this letter.

This is not particularly a criticism of the author of "Rebuilding an Organ," in the September issue, but rather a weary jab at too many writers of today who carelessly fall into a pattern of description of the "typical" organ of the 1920's as, "lots of mellow open and harmonic flutes, narrow-scale high-cut strings, high pressure diapasons of suppressed harmonic development but not of excessive scale, quiet imitative reeds, sonorous chorus reeds, and extremely mild upperwork."

This "typical" word picture hazily floating around in the minds of many good people today is greatly exaggerated and only applicable to the untypical organs of particular builders as we know them. Certainly it doesn't describe the tonal character of Odell organs of the 1920's or many organs of other builders we have heard. It would be interesting to have a list of such "typical" organs so that we would know more about the subject.

But in this age of extravagant verbiage we guess it would be safe to "mutter in our beards," "Who cares, anyhow?"

William H. Odell
J. H. & C. S. Odell & Co.

P. O. Box 145, Station E
Atlanta 7, Georgia

After reading and re-reading your S. O. S. in the December issue I have decided to make an effort in helping along those of the "do it yourself" organists and would-be organ builders.

I started off many years ago just in this manner. Being intensely interested in the organ since a small boy I finally decided I would "build" an organ in my home. Everyone thought I had gone crazy. With the help of a doctor who had already built a small organ in his home and a kindly organ builder here in Atlanta since retired from the field, I finally put together a 6-rank unit job.

I really came up the "hard way." I even made my own keys not having the ready cash to buy even second hand ones. I have covered just about every phrase of organ building. After building my own instrument

I began to get service work and then receive contracts to build organs. A short time later I resigned from my regular day time job and entered the organ field full time. Later needing help I took in my son-in-law and formed the firm of Manley-Stiner Co. Along with re-building, servicing and maintenance work we also represent Hillgreen-Lane & Company in Georgia and Alabama.

I will have to request some minor "rules" for the would-be questions and letters requesting information. Inasmuch as we are at all times extremely busy all letters should be "to the point," and typewritten if possible. Questions should be on one page and an extra blank sheet of paper included. Questions should be numbered. Answers will be written on the extra sheet and numbered and returned to the sender. A self-addressed, stamped envelope should be included, if writers wish an answer.

William D. Manley

Los Angeles 27, Calif.

Enclosed you will find my latest postal circular. It is right in line with your appeal in December TAO for technical help and advice to amateur builders. Having over fifty years of practical experience in this part of the country, I know how difficult such help is to secure.

Edward C. Hopkins
2015 Hyperion Avenue

Mr. Hopkins' circular referred to offers of help to all comers and in all categories, with special emphasis for do-it-yourselfers. The Editor.

Monmouth, Illinois

As a former contributor to TAO, I would be willing to be of what assistance I could in helping the amateur organ builder solve the problems that might occur in the course of rebuilding or construction of a residence organ. I would suggest that inquiries be limited to the top half of the page, typewritten and drawings made in pencil. The bottom of the page would be convenient to use for the reply.

Since my firm is also engaged in microfilming, we have from time to time considered making some of the classic organ reference works available on microfilm. These would include Audsley, Dom Bedos and other out of print and rare books.

If your readers would be interested enough in such a project, we would be pleased to learn of that interest so our plans can be made accordingly.

Bob Forman

Wooster, Ohio

During my 17 years of organ teaching at the college level I have always had a few students who had been started by an advocate of the feel-for-the-pedals school. Save in the case of the older students, it takes about six weeks to break the student of this lamentable habit. I should like to find out who started this system of alleged organ teaching and personally inject a lethal dose of NaF into his soup. The student who learns where F is by kicking F sharp is depending on a crutch which is not only unnecessary, is hard to throw away, but which is sure to prove more of a millstone than a crutch; for a person whose technique is thus handicapped will never be able to play pedal passages requiring any fluency. I submit, further, that one of the reasons for the still lamentable state of organ playing in this country is the continued use of this completely wrong, unprofessional, utterly unjustifiable charlatan procedure.

Richard T. Gore
College of Wooster

Denver, Colorado

Many thanks for including Fred Enslow's article on reconditioning old reed stops (TAO January 1957). For me this is most

helpful material, plainly described, which I don't think could cause any decrease in business to those who do this work professionally. It is time to unlock some of the so called secrets for it is the dissemination of knowledge which fosters increased understanding and thus advancement.

Larry Burt

Recitalists

COLBERT-LA BERGE CONCERT MGT. announces the following past and future bookings for, and comments on, artists under their management.

Robert Baker: Jan. 5 and 19, Temple Emanu-El, New York.

Claire Cocci: Jan. 14, Old First Church, Newark, N. J.; Jan. 26, Temple Emanu-El, New York; Feb. 25, Church of St. Luke and St. Matthew, Brooklyn.

Robert Noehren: Jan. 12, Temple Emanu-El, New York.

William Teague: Feb. 9, Temple Emanu-El, New York.

George Markey: Feb. 11, Central Presbyterian Church, New York; Mar. 9, Temple Emanu-El, New York.

Marilyn Mason: Mar. 23, Temple Emanu-El, New York.

Alexander Schreiner: Mar. 18, Central Presbyterian Church, New York; San José, Cal., Apr. 12; Los Angeles, Apr. 14; Spokane, Wash., Apr. 29, where he will conduct a music workshop the following day.

Catharine Crozier: Mar. 21, Winfield, Kans.; Mar. 24, Fresno, Cal.; Mar. 26, Seattle, Wash.; Mar. 29, Albuquerque, N. M., where she will also conduct a master class; Apr. 2, Colorado Springs.

Nita Akin: Mar. 10, Longwood Gardens, near Wilmington, Del.; Mar. 11, First Presbyterian Church, Philadelphia, Pa.; Mar. 12, Westminster Choir College, Princeton, N. J.; Mar. 16, Temple Emanu-El, New York.

RICHARD J. HELMS (Dedication of the Möller organ), First Methodist Church, Adlington, Tex., May 20:

Asma: Fantasie on Psalm 42

Arne: Flute Solo

Bach: Partita, O God, Thou faithful God

Haydn: Scherzando (Harpsichord Sonata in C minor)

Karg-Elert: Landscape in Mist

Zwart: Improvisation on a Mighty Fortress

Schroeder: Schönster Herr Jesu

Boellmann: Ronde Francaise

Kryjanowski: Dies irae

Purvis: Les petits Cloches

Purvis: Toccata from Christ is erstanden

Fall Music Festival, St. John's Episcopal Church, Detroit, Mich., Oct. 21. Festival Choir and Orchestra, Kent McDonald, organist:

Corelli: Suite in F

Milhaud: Cantata of the War

Handel: Sonata in E Major

Vitali: Chaconne in G minor

Bach: Cantata 4, in E minor

CLAIRE COCI, Oct. 22:

Bach: Prelude and Fugue in A minor

Andriessen: Premier Chorale

Monnikendam: Tema con Variazione

Monnikendam: Toccata

Peeters: Elegie

Mozart: Andante in F

Mozart: Fantasie and Fugue in F minor

Liszt: Prelude and Fugue on B A C H

Dupré: La Fileuse

Dupré: Prelude and Fugue in G minor

FLOR PEETERS, Oct. 23:

Bach: Passacaglia and Fugue

Obrecht: Ein fröhlich Wesen

Fiocco: Andante

van den Gheyn: Fugato

Van Hulse: Toccata in D

Peeters: Prelude and Fugue in F Lydian

Peeters: Two Chorale Preludes

Peeters: Toccata and Fugue on Ave Maris Stella

OSWALD RAGATZ, Central Methodist Church, Evansville, Ind., Oct. 21:

Handel: Water Music Suite

Bach: Three Chorale Preludes on In dulci jubilo

Bach: Toccata and Fugue in D minor

Karg-Elert: Chorale Improvisation on In dulci jubilo

Langlais: La Nativité

Vierne: Scherzetto

Bingham: Three Hymn-tune Preludes

Jongen: Toccata in D Flat Major

MARIO SALVADOR, St. Louis Cathedral, Oct. 21:

Bach: Toccata, Adagio and Fugue in C

Karg-Elert: Harmonies du Soir

Liszt: Ad nos, ad salutarem undam

Mulet: Tu es Petra

Messiaen: Diptyque

Franck: Final in B Flat

HOWARD KESLEY, Annual Blewett Memorial Concert, Washington University, St. Louis, Mo., Oct. 15:

Gabrieli: Conzoni noni toni

Buxtehude: Twilight Music Suite

Couperin: Chaconne

Bach: Prelude and Fugue in C minor

Bach: Two Chorale Preludes

Lockwood: Concerto for Organ and Brass

Beversdorf: Cathedral Music

W. WILLIAM WAGNER, The Old Stone Church, Cleveland, Ohio, Oct. 23:

St.-Saëns: Rhapsody in D

Corelli: Preludio

Bach: Prelude and Fugue in F minor

Stamitz: Andante

Liszt: Variations on Weeping, Sighing

Marsh: Fête des Fees

Howe: Elegy

Edmundson: An Elfin Dance

Weitz: Toccata

RONALD ARNATT, Christ Church Cathedral, St. Louis, Mo., Oct. 9:

Buxtehude: Prelude and Fugue in D minor

Couperin: Gloria in Excelsis from Messe pour les Paroisses

Bach: Sonata 3

Bach: Prelude and Fugue in G Major

Tournemire: Five Interludes

Franck: Pièce Heroïque

Whitlock: Scherzo and Paean

Darke: A Fantasy

Darke: Chorale—Fantasia on Darwells 148th

REUEL LAHMAR, Church of the Ascension, Pittsburgh, Pa., Nov. 4:

Luzzashi: Toccata

Gabrieli: Fuga

Frescobaldi: Toccata

Zipoli: Offertorio

Buxtehude: Prelude and Fugue in G minor

Bach: Out of the depths

Scheidt: Out of the depths

Langlais: Chorale Prelude

ARTHUR BIRKBY, Kanley Memorial Chapel, Western Michigan College, Kalamazoo, Mich., Nov. 5:

Pachelbel: Toccata in E minor

Purcell: Trumpet Voluntary

Lebegue: Noel

Bach: Prelude and Fugue in E minor

Franck: Chorale in E Major

Liszt-St.-Saëns-Dickinson: St. Francis Preaching to the Birds

Elmore: Pavane

Bonnet: Variations de Concert

Improvisation on submitted themes

JACK OSSEWAARDE, St. Andrew's Episcopal Church, Bryan, Texas, Nov. 11:
Purcell: Prelude in G

Corelli: Preludio
Marcello: Psalm 19
Bach: Two Chorale Preludes
Bach: Toccata, Adagio and Fugue in C Major
Franck: Prelude, Fugue and Variation
Sowerby: Prelude on Malabar
Leitz: Prelude on Adoro te devote
Ossewaarde: Prelude on America

NORMAN COKE-JEPHCOTT, St. Luke's Church, New York, N. Y. (Dedication recital), Nov. 25:

Bach: Prelude and Fugue in minor
Bach: Adagio in A minor
Karg-Elert: Legend of the Mountain
Dubois: Benediction nuptiale
Vierne: Prelude (24 pieces)
Coke-Jephcott: Miniature Trilogy

RICHARD T. GORE, Memorial Chapel, College of Wooster, Wooster, Ohio, a series of five recitals.

Jan. 20:

Muffat: Toccata 6 from Apparatus Musico-organisticus
Bach: Two Chorales from the 18 Great
Buxtehude: Te Deum laudamus
Bach: Two Chorales from the 18 Great
Bach: Prelude and Fugue in C minor

Jan. 27:

Bach: Double Fugue in F Major
Buxtehude: Praise the Lord, O my Soul
Bach: Two Chorales from the 18 Great
Muffat: Toccata 4 in the Phrygian Mode
Bach: Two Chorales from the 18 Great
Buxtehude: Fugue in C Major
Buxtehude: Three Chorale Preludes
Bach: Toccata in F Major

Feb. 17:

Muffat: Toccata 7 in C Major
Bach: Three Chorales from the 18 Great
Muffat: Passacaglia in G minor
Bach: Three Chorales from the 18 Great
Muffat: Toccata 8 in G Mixolydian
Buxtehude: Toccata in E minor

Mar. 17:

Bach: Prelude and Fugue in G Major
Muffat: Toccata 11 in C minor
Bach: Two Chorales from the 18 Great
Bach: Suite in F Major
Buxtehude: Magnificat in Mode I
Bach: Two Chorales from the 18 Great
Bach: Prelude and Fugue in C Major

Apr. 21:

Program devoted to Part 3 of the Bach Clavierübung, and presented in "service" form.

St. Paul's Chapel, Columbia University, New York.

ROBERT C. CLARK, Jan. 8:
Scheidt: Warum betrübst du dich, mein Herz
Bach: Two Chorale Preludes
Bach: Passacaglia and Fugue

Ochse: Fantasy (First performance)

Karg-Elert: Jesu geh' voran

Vierne: Final (Symphony 6)

DAVID DRINKWATER, Jan. 10:

Vivaldi: Concerto in D minor

Mozart: Andante (K. 616)

Handel: Concerto No. 3

DAVID GEHRENBACH, Jan. 22:

Campra: Rigaudon

Bach: Two Schübler Chorale Preludes

Bach: Toccata in D minor (Dorian)

Alain: Le Jardin suspendu

Alain: Litanies

Reger: Aus tiefer Not

Mendelssohn: Con moto maestoso (Sonata 3)

MARILYN LARSON, Jan. 24:

Buxtehude: Prelude and Fugue in F Major

Mozart: Fantasia in F minor

Sowerby: Passacaglia (Symphony in G Major)

HERBERT BURTIS, Jan. 29:

Bach: Pastorale in F Major

Liszt: Prelude and Fugue on B A C H
Satie: Messe des Pauvres

MARSHALL BIDWELL, Westminster College, New Wilmington, Pa., Jan. 10:

Handel: Concerto 13

Bach: Come, Thou Saviour of the Gentiles

Bach: Passacaglia and Fugue

Roger-Ducasse: Pastorale

Widor: Allegro Vivace (Symphony 5)

Langlais: La Nativité

Bossi: Giga

Jacob: Les huées Bourguignonnes (4)

Jawelak: Madrigal

Elmore: Rhumba

LUTHER SPAYDE and Henri B. Pensis, oboist, Central College, Swinney Conservatory of Music, Fayette, Mo., Jan. 13:

Ritter: Sonatina

Rameau: The Hen

Bach: Prelude and Fugue in D minor

Fiocco: Adagio

Krebs: Two Chorale Preludes for organ and oboe

Franck: Pièce Heroïque

Langlais: La Nativité

Clokey: Jagged Peaks in the Moonlight

Purvis: Capriccio (On the notes of the cuckoo)

Edmundson: Bells Through the Trees

Gigout: Toccata

JULIAN WILLIAMS, St. Stephen's Church, Sewickley, Pa., Jan. 6:

Handel: Andante (Concerto 1)

Handel: Pastorale Symphony (Messiah)

d'Aquin: Tenth Noel

Bach: Two Preludes on In dulci jubilo

Buxtehude: Puer Natus in Bethlehem

Barrow: Christmas Suite

Langlais: La Nativité

Dupré: Variations on a Noel

Ives: Adeste fidelis

Mulet: Noel

Mulet: Carillon-Sortie

DR. CHARLES PEAKER, St. Paul's Church, Toronto, Canada, Dec. 1:

Telemann: Concerto in C minor

Pachelbel: Good news the angels bring

Bach: Prelude and Fugue in C Major (This piece played by Dr. Healey Willan)

Bach: Pastorale

Bach: Now rejoice Christian men

Willan: Quem Pastores

Bach: Toccata in F

Dec. 8:

Dupré: The world is awaiting the Saviour

Dubois: March of the Magi Kings

Messiaen: The Angels

Messiaen: Children of God

Karg-Elert: Three Chorale Preludes (played by Bishop Wilkinson)

d'Aquin: Noel with Variations

Langlais: La Nativité

Widor: Toccata (Symphony 5)

ROBERTA BITGOOD, Calvary Presbyterian Church, Wilmington, Calif., Jan. 7:

Handel: Firework Music

Stamitz: Andante

Dandrieu: The Fifers

Bach: Four Chorale Preludes

Bach: Fugue a la Gigue

Dickinson: Joy of the Redeemed

Bitgood: Three Chorale Preludes

Purvis: Les petites Cloches

Elmore: Pavane

Vierne: Carillon de Westminster

Personals

ROBERT R. CLARKE

who is minister of music in the First Methodist Church, Ft. Worth, Texas, again sent TAO his annual year book of the

choirs (7) in what must be a parish which literally jumps, to judge by the activities schedule. The brochure is a handsome thing on slick paper, 20 pages long, adorned with pictures and information galore. In addition to the more usual activities of churchly nature, suppers, parties, hikes, picnics and other types of recreation are held. This year book is without question the handsomest that crosses the editor's desk each season and TAO congratulates Mr. Clarke on the thought and effort which went into such a project. Such a post is indeed a full-time job (we hope).

ARTURO TOSCANINI, 1867-1957

"Arturo Toscanini was like a flaming sun which shed a vivifying light on music." "The little maestro of the flaming spirit knew no compromise, in his art or his personal life." "His idealism reached out into every corner of life. On the overwhelming issues of the freedom and dignity of the individual he was like a conscience." "Arturo Toscanini's death marks the end of an era. It is as though something precious had gone out of our lives. There are not many men of his passionate ardor and dedication in any age. Our mourning is assuaged only by the thought that he lived a gloriously abundant life. He had done his work, and for generations we shall be the richer because he dwelt among us."

These sentences, culled from the editorial page of the *New York Times* for January 17, 1957, express far better than any words TAO could muster. While the impact of this truly great man may have been secondary in the fields of organ and church music, all that he stood for, his resolute honesty—unyielding musical and personal integrity—even a kind of musical valor under fire—are qualities to be thoroughly sought by musicians of whatever particular bent. May all of us, no matter how seemingly small or insignificant our task, make our lives equally worthy of such tribute. The Editor.

DR. LESLIE P. SPELMAN

featured two new organ works in a recital February 25 at the University of Redlands. One was the premiere performance of Seth Bingham's *Hymn-Fantasy on Riverton* and the other was Philippe Buhler's *Noel en Trio*. Mr. Buhler is a graduate student at the University of Redlands.

Both of these works are included in a two-volume book of organ works edited by Dr. Spelman and to be published by Summy Publishing Company in the early summer.

Under Dr. Spelman's direction, the university's School of Music has become a champion of contemporary American music. Last school year, premiere performances of more than 20 works for organ were given as well as premiere performances of nine works for orchestra, an opera, two choral works and a piece for piano.

KENNETH F. SIMMONS

has been appointed organist and choirmaster of Congregation Rodeph Shalom in Philadelphia, succeeding the late N. Lindsay Norrden. Mr. Simmons, who received his bachelor of music degree from Illinois Wesleyan University and took graduate work at Drake University and Columbia University, has a master of sacred music degree from the Union Theological Seminary School of Sacred Music. He has studied organ with Dr. Frank B. Jordan, Dr. Robert S. Baker, and Dr. Charlotte Garden; is editor of *The Tracker*, the publication of the Organ Historical Society. He is also organist and choirmaster of Wayne Presbyterian Church, Wayne, Pa.

CHARLES FREDERIC MORSE

died Jan. 6 in California, to which state he had retired after many years of service to music in Detroit, Michigan. Conductor for

35 years of the Orpheus Club of Detroit, he had musical connection with the Detroit Symphony Orchestra and numerous other organizations in the area until the time of his retirement, having carved a special niche in Detroit music for his fostering of new music.

WILLIAM Y. WEBBE
choirmaster and organist for 15 years in St. Theresa's R. C. Church in Summit, N. J., died Jan. 24 in that city. He was previously organist and choirmaster in Calvary Church, in Summit, and was known as a composer of church music.

BACH MUNICH DAYS
was a pre-Christmas music festival, according to word from the German Tourist Information Office, held in that city Nov. 23-Dec. 2. Four concerts, with the Bach Choir of Music and a chamber orchestra were heard in different churches and halls, and an organ recital was presented in St. Mark's Church (but they neglected to state who played it. . . . Ed.).

RESUME

1955 — 1956

(Continued from February 1957)

Rowley, Benedictus
Boyhood of Christ (3 scenes)
Improvisations on Scripture Passages
Pastorale
Solemn Prelude
Soliloquy

Heinz Arnold
F.A.G.O., D.Mus. (Dublin)
Stephens College
Columbia, Missouri
RECITALS

EDWARD BERRYMAN
The University of Minnesota
University Organist
The Cathedral Church of St. Mark
Minneapolis

Paul Allen Beymer
W A L I R O
Boys Choirs
Christ Church, Shaker Heights 22, Ohio

Richard Keys Biggs
Blessed Sacrament Church
HOLLYWOOD
Address: 6657 Sunset Blvd., Hollywood

Snow, Invocation
Prelude on Dies Irae
Prelude on The Holy Father
Sowerby, Carillon
Let all mortal flesh
Stanley, Suite in D
Steele, Prelude on Gibbons' Angel's song
Sweelinck, Fantasia in Echo style
Thiman, Now thank we all our God
Titcomb, Prelude on Cibavit eos
Puer Natus est
Royal Banners forward go
Vaughan Williams, 2 Preludes on Welsh
Hymn Melodies
Vierne, Westminster Carillon
Weaver, Still waters
Whitlock, Fidelis. Pastorale.
Where cross the crowded
Anthems
Anderson, Behold the beauty of the Lord
Sleep of the Holy Babe
M. Andrews, Lauda Anima
Arensky, Praise ye the Lord
Bach, Consummation O Lord with goodness
Jesu Joy
To Thee alone be glory
Wake awake for night is flying
Bitgood, Give me a faith
Glory to God
Bourgeois-Goudimel-Dickinson, I greet Thee

Brahms-Dickinson, Lord lead us still
Chambers, Spirit of mercy truth and love
Childe, Let not your heart be troubled
Hail breath of life
Hark a herald voice is calling
Nowell
Treasures in heaven
Ar.Clokey, Let hearts awaken
Coke-Jephcott, O Lord support us
Davies, God be in my head
Psalm 23
Decius-Christiansen, Lamb of God
Dickinson, We pause beside this door
Dutch-Ramsey, Hymn of brotherhood
Dutch-Worp-Olds, Give thanks to God
Eldridge, Here O my Lord I see Thee
English-Davis, Let all things now living
Erickson, Catalonian Christmas carol
Farrant, Lord for Thy tender mercies' sake
Faure, Cantique de Jean Racine
Fickenscher, Lord throughout these 40 days
French-Darst, Lenten carol
Gardiner, Evening Hymn
Gaul, Benedictus es
German-Willan, Sing to the Lord
Hallstrom, Psalm 67
Hebrew-Gaul, Song of praise
Ireland, Greater love hath no man
Irish-Clokey, I sing as I arise today
Ivanoff-Norden, Praise the Name of the Lord
A.H.Johnson, Song of shepherd boy
Luther-Olds, Mighty fortress is our God
Lyoff-Norden, Of Thy mystical supper
Marchant, Judge eternal
C.H.Marsh, Miracle of time
Mason, O splendor of God's glory
McCormick, Earth is the Lord's
Mozart-Raw, Christmas lullaby
Nageli-Dickinson, Hushed and still
Noble, Lord of the worlds above
Overly, Lord Jesu whom by power divine
Prætorius, Lo how a rose

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THE CATHEDRAL CHOIR SCHOOL
New York 25, New York

Clarence Dickinson
CONCERT ORGANIST
Organist and Director of Music, The Brick Church;
Director-Emeritus and Member of Faculty
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NEW YORK CITY

GEORGE FAXON
Trinity Church, Boston
BOSTON UNIVERSITY

Maurice Garabrant
M.S.M., F.T.C.L., MUS.DOC.
Organist and Director of Music
CHRIST CHURCH, CRANBROOK
BLOOMFIELD HILLS
MICHIGAN

Alfred Greenfield
Honorary Conductor
Oratorio Society of New York
Director, New York University Glee Club and
Associated Organizations
George Leyden College and Inga Wank
Management
Americas Building, Radio City,
New York 20, N. Y.

JOHN HAMILTON
Organist
Church of Jesus Christ of Latter-day Saints
Wenatchee, Washington
Harpsichordist
Mgt.: OVERTURE CONCERTS
4534 Dunbar, Vancouver 8, B. C., Canada

DAVID HEWLETT
CALvary CHURCH
NEW YORK

Purcell, O sing unto the Lord
 Roberts, Storm on Lake Galilee
 Robson, Holy Spirit truth divine
 Russian-Tkach, To Thee we sing
 G.Shaw, Let all the world
 Worship
 Sowerby, Benedictus es
 I will lift up mine eyes
 Stanforth, Hosanna music is divine
 Sweeninck, Arise O ye servants
 Swedish-Luvaas, Prepare the way
 Tallis, All praise to Thee
 Tallis-Ley, My Lord my love was crucified
 Thiman, Hymn of praise
 Let all the world
 Now thank we all our God
 Titcomb, Morning Hymn
 Vaughan Williams, Let us now praise
 Song of the leaves of life
 Warner, Who are these like stars
 Welsh-Davis, Song of peace
 Welsh-Malin, O Saviour precious Saviour
 Whitehead, Come Thou almighty King
 Eternal ruler of the ceaseless round
 Whitlock, Be still my soul
 Wilkinson, Behold the Lamb of God
 Willan, O how sweet O Lord
 C.L.Williams, When the Son of man
 D.H.Williams, Hymn of our time
 Lo He comes with clouds

JOHN HUSTON

First Presbyterian Church
 Stephen Wise Free Synagogue
 New York City

Teacher of Organ, School of Sacred Music
 Union Theological Seminary
 Recitals Instruction

Frank B. Jordan

MUS. DOC.

Drake University
 DES MOINES IOWA

HOWARD KELSEY

Washington University
 SAINT LOUIS 5, MO.

Edwin Arthur Kraft

MUS. DOC.
 Organist and Choirmaster
 TRINITY CATHEDRAL
 Cleveland, Ohio
 Head of the Organ Department
 Cleveland Institute of Music

JANET SPENCER MEDER

Children's Choir School
 Washington, N. J.
 Box 134

D.McK.Williams, Darest thou now O soul
 F.Williams, Holy Lord of all
 C.Wood, Expectans Expectavi
 O be joyful in the Lord
 O Thou the central orb
 Summer ended
 M.S.Wright, Prayer of St. Francis
 Zwingli-Dickinson, Lord we cry to Thee
 Cantatas & Oratorios

Clokey, Alleluia Lord immortal
 Faure, Requiem
 Handel, St. John Passion
 P.James, Nightingale of Bethlehem
 Weinberger, Psalm 150

RICHARD B. CONNELLY
St. Paul's Church
 Westfield, N.J.

Organ

Buxtehude, Nun bitten wir den heiligen geist
 Daquin, Noel suisse grand Jeu et duo
 David, O welt ich muss dich lassen
 Demessieux, In Manus Tuas-Litanie
 Vexilla Regis
 duMage, Grand Jeu
 Hanff, Erbarm' dich mein
 Lenel, O Christ Thou Lamb of God
 Marcello, Psalm 19
 McKay, Carillon
 Messiaen, Les Mages
 Prayer from Christ ascending
 Reger, Benedictus
 Schroeder, Schoenster Herr Jesu
 Sweelinck, Toccata in Am
 Vierne, Carillon
 Walther, Komm Got schoepfer
 Willan, Introduction, Passacaglia & Fugue

Anthems

Antes, Go congregation go
 Bach, Zion hears her watchmen's voices
 Candlyn, Ride on in majesty
 Darke, Love came down at Christmas

Claude L. Murphree

F.A.G.O.

University of Florida
 Gainesville, Fla.
 Organist
 First Baptist Church

C. Albert Scholin

M. M. — Organist-Composer
 TRINITY PRESBYTERIAN CHURCH

6800 Washington Avenue
 University City 5, Mo.

Lauren B. Sykes

A.A.G.O., Ch.M.
 Pacific Bible College
 Portland, Oregon

ALLAN VAN ZOEREN

West-Park Presbyterian
 Amsterdam Avenue at 86th Street
 and the historic
 Temple B'nai Jeshurun
 Broadway at 88th Street
 New York City

Franck, Father Thy Holy Spirit send
 Handel-Bairstow, Holy holy holy
 Hilton, Let all mortal flesh
 Shaw, How far is it to Bethlehem
 With a voice of singing
 Worship
 Terry, Richard de Castre's prayer
 Thiman, Come Holy Ghost
 Hark a thrilling voice
 Immortal invisible
 Strife is o'er
 Titcomb, Behold now praise the Lord
 I will not leave you
 Sing unto the Lord
 Tye, Sing to the Lord
 Vaughan Williams, At the name of Jesus
 Weelkes, Let Thy merciful ears
 Willan, What is this lovely fragrance
 Williams, Lo He comes with the clouds
 Zwingli, Lord we cry to Thee
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 Dupré, Magnificat 5
 Edmundson, Prelude on Adoro devote
 Prelude on Newmark
 Franck, Adagio
 P.James, Meditation a Sainte Clotilde
 Jongen, Chorale and Song of May
 Karg-Elert, Passacaglia with choral
 Sleepers wake
 Maleingrau, Lux Fulgebit
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 Ride on in majesty
 Titcomb, Gaudemus
 Regina Coeli
 Vexilla regis
 Titelouze, Magnificat
 Vivet, Choral priere et epilogue
 Walond, Toccata in G
 Weitz, Grand Choeur
 Whitlock, Pastoreale
 Zachau, Jesus Thou are ever my life
 Anthem
 Ahle-Bach, Jesu Joyance of my heart
 Attwood, Teach me O Lord
 Bach, For unto us a Child is born
 Sleepers wake
 So appears Thy natal day
 Baker, O Lord God unto whom venegance
 H.H.A.Beach, Let this mind be in you
 Brahms, Rhapsody
 Song of Destiny
 Cadylyn, Thee we adore
 Cantiones-Sowerby, Good King Wenceslas
 Charpentier, Messe de Minuit
 Clokey, Te Deum
 Coke-Jephcott, O love that casts out fear
 French-Dickinson, Citizens of Chartres
 French-M.Shaw, Gloria in excelsis
 George, Ride on in majesty
 Gibbs, O God of earth and altar
 Gilchrist, I heard the voice
 Grieg, Jesu friend of sinners
 Head, Robin's Carol
 Holst, Lullay my liking
 Psalm 86
 Turn back O man
 Jacob, Brother James' Air
 P.James, I am the vine
 Mendelssohn, Hear my prayer
 O come let us worship
 Noble, Come thou traveller unknown
 Eternal Mysteries
 Grieve not the Holy Spirit
 Souls of the righteous
 Palestina, O come let us worship
 St.Saens, In my heart I believe
 Schuetz, Pharisee and the Publican
 Schults-Marriott, O come little children
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 Anthems

M.Andrews, Lord of all being
 Bach, At Thy feet we humbly kneel
 Come dearest Lord
 Baldwin, Tarry with me
 E.S.Barnes, Bow down Thine ear
 Bingham, Away in a Manger
 Bitgood, Give me faith
 Greatest of these is love
 Black, Let carols ring
 Bortniansky, Lo a voice to heaven
 Caldwell, Carol of the little King
 Caudly, Christ whose glory fills the skies
 Clokey, Lay not up for yourselves
 Let hearts awaken; Psalm 23
 We praise Thee O Lord
 Cornelius, Songs for Christmas
 Darst, Ride on in majesty
 Davies, I vow to thee my country
 Day, Lovely Babe O wonder Child
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 Haydn, Lo my Shepherd's hand divine
 Hays, A King this wan-faced Nazarene
 Howard, Watch Thou dear Lord
 Huston, O be joyful in the Lord
 P.James, O blest is He that cometh
 W.James, Jesus our Lord we adore Thee
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 Keeton, O for a thousand tongues
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 Means, Draw Thou my soul
 Mozart, Glorious is Thy name
 Noble, Fierce was the wild billow
 Grieve not the Holy Spirit
 Rise up O men of God
 Souls of the righteous
 Pache, Like angels that softly
 Pasquet, Surely He hath borne
 Pflueger, How long wilt Thou forget me
 Purvis, What strangers are these
 G.Shaw, Hail gladdening light; Worship
 Sowerby, Good King Wenceslas

I will lift up mine eyes
 Stokowski, When Christ was born
 Thiman, Before the ending of the day

Blest are the pure in heart

Grant us light

Immortal invisible

R.G.Thompson, What of the night

V.D.Thompson, Beloved let us love

Soldiers of the cross arise

Titcomb, A light to lighten the gentiles

Behold now praise the Lord

Jesus name of wondrous love

Sing unto the Lord

To the Name that brings salvation

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In the name of our God

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O sing unto the Lord

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Anthems

Akhengelsky, Upon the day of judgment

Attwood, Come Holy Ghost

Bach, O Saviour sweet

Bairstow, King of love

Byrd, Sacerdotes Domini

Davies, God be in my head

Farrant, Hide not Thou Thy face

Franck, Psalm 150

Gretchaninoff, Cherubic Hymn

Haydn, Great and glorious

Holst, Turn back O man

Ar.Jacob, Brother James' Air

Palestrina, In divers tongues

Sicut cervus

Purcell, Rejoice in the Lord alway

Scarlett, Exultate Deo

Schuetz, Cantate Domino

Shaw, Psalm 150. With a voice of singing

Thiman, Immortal Invisible

R.Thompson, Last words of David

Vaughan Williams, O taste and see

Te Deum

Victoria, Jesu dulcis memoria

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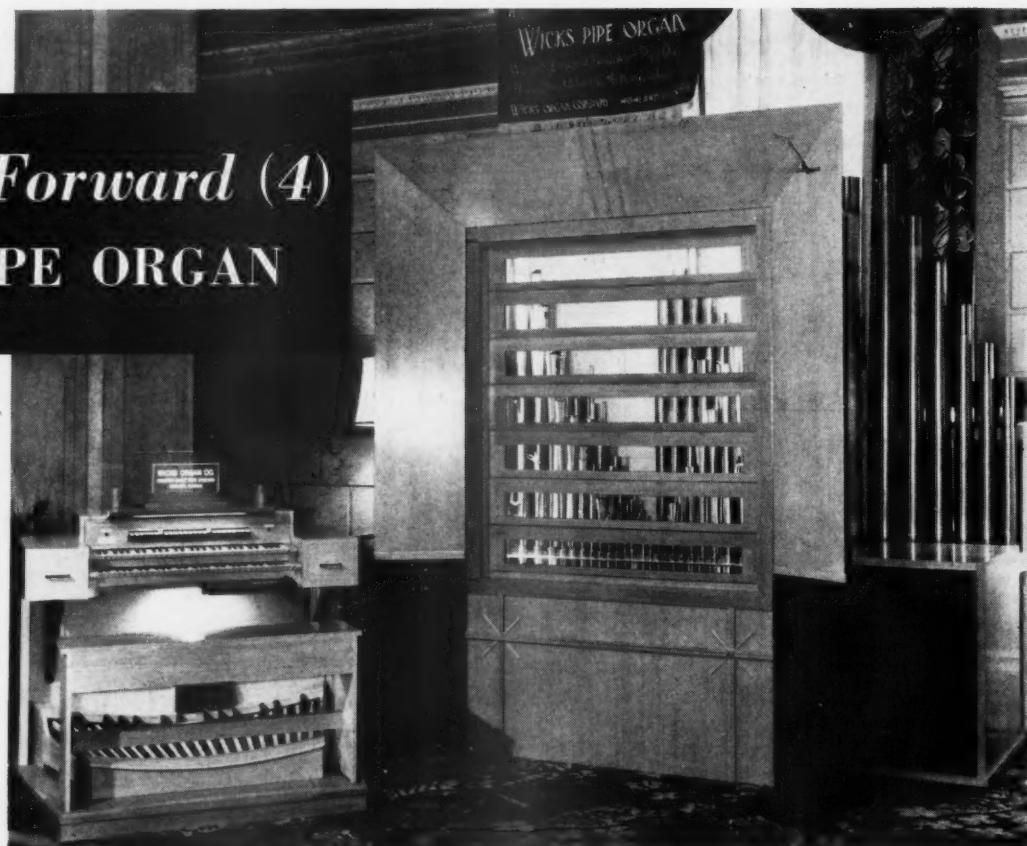
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